

STIJN COLE



Stijn Cole, exhibition view of «1:1 / Marine», C-Mine, Genk (BE), 2017 (photo Karel Moortgat)

Born in 1978 in Ghent (Belgium)
Lives and works in Ghent (Belgium)

Stijn Cole is a multidisciplinary artist whose practice revolves around the relationship between the viewer and his position in the landscape. Through a process layering analog and digital art forms, and alternating abstraction and figuration, Cole seeks to represent the impact created by variations in time and light on a natural environment. By combining several altered states of nature in a single composition, Stijn Cole presents elusive, expansive phenomena confronted with a subjective point of view.

Stijn Cole's work has been shown internationally, including solo exhibitions at Château de Chimay and the C-Mine art center in Genk, a duo with Marthe Wéry at BPS22 in Charleroi (BE), and group shows at the Corsini sculpture garden (IT), Casa Wabi (MX), LAC Narbonne (FR), and the Alt.+1000 photography festival in the Jura (CH). His work can be found in the collections of the BPS22 in Charleroi, the S.M.A.K and M.S.K. in Ghent, the Musée d'Ixelles and the Belfius collection in Brussels, among others.

SHOWS (SELECTED)

- 2024 *Gardening the forest*, Irène Laub Gallery, Brussels (BE)
- 2023 *Het Analytische Landschap*, Emergent Veurne (BE)
Àmare – Sculpture festival, cur. Annelies Ysebaert, Oostkamp (BE)
Alt. +1000, cur. Hana Čeferin, Morgane Paillard, Arianna Rinaldo, Pieter Jan Valgaeren and Federica Chiocchetti, Lac des Taillères, La Brévine (CH)
- 2022 *Standing Wave*, cur. Mateo Pizarro, Robert Moore and Stephanie Ferguson, CALETA, Mexico City (MX)
STORMLoop, cur. Tom Liekens, Sint-Waldetrudiskerk, Herentals (BE)
Souvenirs, Irène Laub Gallery, Brussels (BE)
- 2021 *Endgame*, Corsini Botanical Garden, Porto Ercole (IT)
Tienda de Memorias, cur. Nicolás Bourriaud, Casa Wabi, Mexico City (MX)
Time and Tide, Ter Posterie, Roeselare (BE)
Van Eyck in Depth. Friction and harmony through the eye of architects and artists, GUM – Gents Universiteitsmuseum (BE)
- 2020 *Miroirs 3 – De terre et de ciel*, cur. Myriam Louyest and Christophe Veys, Enghien (BE)
POST TENEBRAS SPERO LVCEM, Galeria Hilario Galguera, Mexico City (MX)
La colère de Ludd, BPS22, Charleroi (BE)
- 2019 *Variations sur les mêmes thèmes (with Marthe Wéry)*, BPS22, Charleroi (BE)
Genesis, cur. Christa Vyvey, LAC Narbonne, Sigean (FR)
- 2018 *De zinderen van de zee*, cur. Joanna De Vos, De Mesdag Collectie, Den Haag (NL)
100 year NICC, cur. Guillaume Bijl, NICC, Antwerp (BE)
- 2017 *1:1 / Marine, C-Mine, Genk (BE)*
Vloed, cur. Els Wuyts, Ten Bogaerde, Koksijde (BE)
- 2016 *60 journées d'été '76 '16*, Raveelmuseum, Machelen (BE)
Drawing Front, Kunstvereniging Diepenheim, Diepenheim (NL)
- 2015 *October*, Gallery René Blouin, Montréal (CA)
- 2014 *Capita Selecta*, cur. Monia Warnez, Broelmuseum, Kortrijk (BE)
- 2013 *The Prélude Pathétique*, cur. Wim Lambrecht, University library, Leuven (BE)
Onder de loep, cur. Kristof Reulens, Emile Van Dorenmuseum, Genk (BE)
- 2012 *Von hier bis hier*, Kunstverein Schwerte, Schwerte (DE)
Façades, cur. Patrick Ronsse and Pieter Vermeulen, Be-Part, Waregem (BE)
- 2011 *ZT, Flanders House*, New York (US)

STIJN COLE

COLLECTIONS

Belgian embassy of Washington (US)
 S.M.A.K – Stedelijk Museum voor Actuele Kunst, Ghent (BE)
 MSK – Museum voor Schone Kunsten, Ghent (BE)
 BPSS22, Charleroi (BE)
 Belfius collection, Brussels (BE)
 Musée d'Ixelles, Brussels (BE)
 Emile Van Doren Museum, Genk (BE)
 Collection of the Flemish Parliament, Brussels (BE)
 Collection of East Flanders, Ghent (BE)



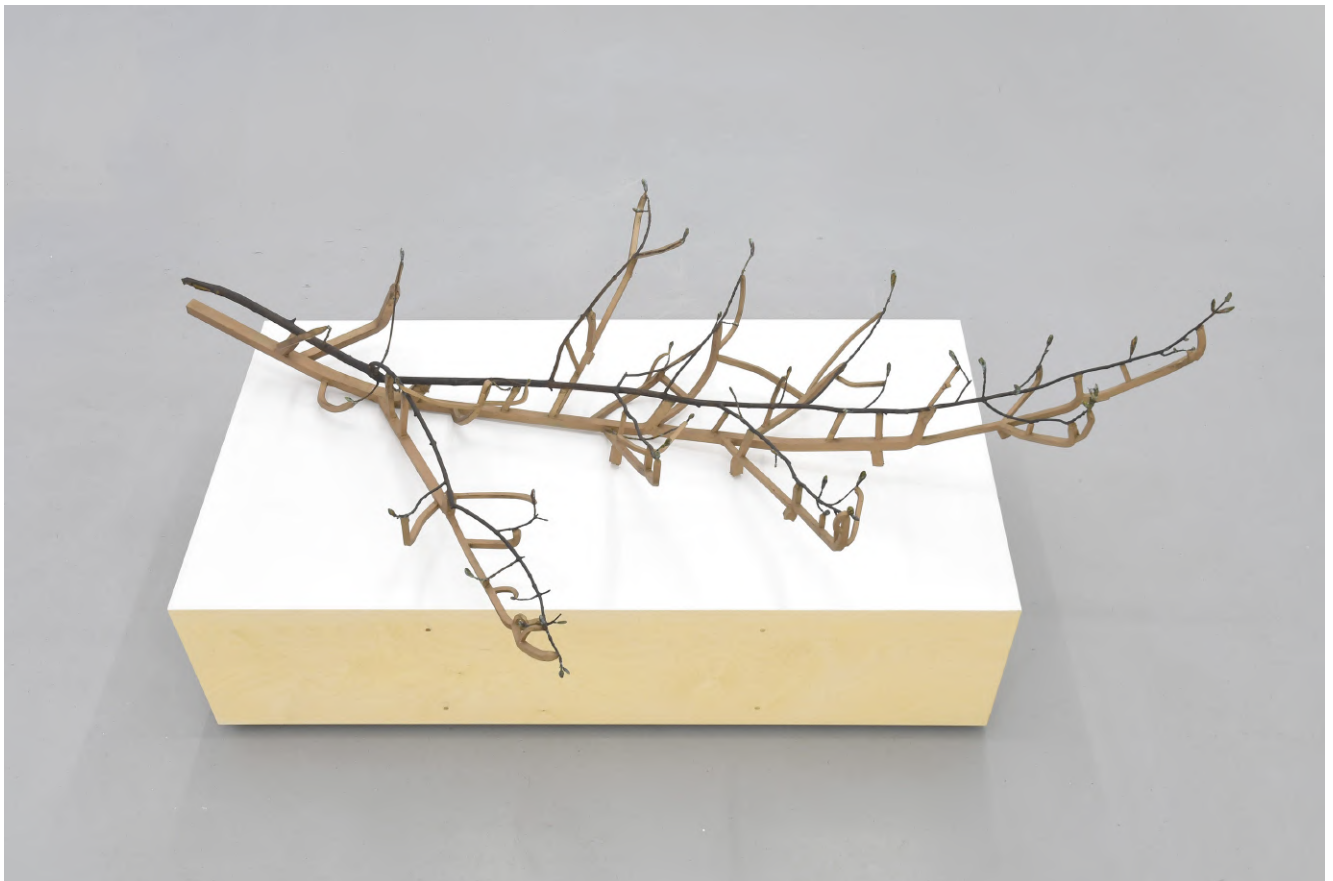
Stijn Cole, exhibition view of «Finistère / Fisterra», Haus der kunst St Josef, Solothurn (CH), 2019

- 2011 *Frans Masereel Revisited*, cur. Jan Denys, City museum, Aalst (BE)
- 2010 *Provincial Prize East Flanders*, Caermersklooster, Ghent (BE)
- 2008 *Stijn Cole*, cur. Christophe Dejaegere, Scharpoord, Knokke (BE)
- 2007 *Sur La Route / Een tour van Kunstenaars*, cur. Frank Maes, S.M.A.K, Ghent (BE)
- 2006 *Stijn Cole*, cur. Philippe Van Cauteren, KunstVerein, Ahlen (DE)
Picture this! – Stijn Cole, cur. Joost Declerq, Museum Dhondt Dhaenens, Deurle (BE)
- 2003 *Stijn Cole/Hannes Vanseveren/Fien Muller 3*,



Gardening the forest, at Irène Laub Gallery, Brussels (BE), 2024





Measuring, framing, rendering.
Weaving, painting and overpainting.
Looking, revisiting.
Folding and rupturing, removing and stowing away.

Observing and capturing nature, reduced to its essence - or to an essence at least. The foliage of the trees that we do not only perceive with our eyes, but experience with our whole body. The rustle in our ears, the prickle on our skin, the blinding beauty of the outlines that fade and sharpen, constantly, every second and always differently. Fast and yet slow. Time is different in the forest, in the landscape. Our breathing falters, quickens, becomes quiet. Countless thoughts and yet none. Countless movements, yet also ultimate silence.

We are small observers in that vast nature. Some painters and photographers aspire to present the landscape in an orderly fashion, with a clear horizon as a point of reference. They attempt to capture its immensity, to master it as a means of reassurance. The viewer understands the picture: land and sky, neatly separated. However, like a giant forest, flatness can be overwhelming. Even the greatest painting or the most engaging photograph will only be a simulacrum of nature. Yet, everywhere and always, we will strive to depict the landscape in a way that transcends or at least equals our real experience.

Elise Peroi and Stijn Cole have no intention of making nature clear or comprehensible. Yet for them, there is nothing more engaging than the landscape, which they take as a starting point for their artistic reflection. Peroi portrays the dance of nature, a process that takes place 360 degrees around us and which we can only witness in fragments. The dance is so ancient and so vast that our human imagination falls short. It is precisely that inability to get a grip on the environment that inspires Peroi. She paints plants and forests, deconstructing the picture and then reassembling it. The fragments become building blocks for a new landscape which then opens up here and there like a forest where the sun's rays occasionally shine through.

«The forest is like breathing,» Peroi says, «constantly in motion.» She transforms its immensity into tactile works that engage the environment through their volume and transparency. In contrast, Stijn Cole's work is more delineated, stemming from his highly precise methodology. Whereas Peroi translates the incomprehensible into an intuitive and lyrical form, with Cole the poetic beauty arises from establishing and measuring. His perception, including registered colours and his own eye level, are starting points for his capture of nature. «I am not searching for sentiment,» Cole clarifies. Although there are often personal memories linked to his artworks, it is the distances, moments in time and locations that he names. Regardless, the apparent simplicity of those elements coalesces into a kind of essential sensation that connects us when contemplating nature.

And even if rendering the horizon is a small yet fraught gesture, Cole is happy to confront it. For his series Fold (2023), he travelled to places where, at the time, the horizon was invisible to the human eye. He aligned the camera lens with his own gaze, then folded his shot of the landscape in half to create an imaginary horizon. In turn, the Untitled (2023) series presents a dichotomy between an abstract and a figurative plane that hints at a horizon line, but in which Cole transforms the lower half of the image. Like Peroi, he seeks to bring the tactile aspect of nature into his work. Where the materiality of the landscape disappears in the photographic image, the successive layers of green paint bring us closer to the dancing forest.

What both artists do is capture, edit and present fragments of that forest. They work with it like gardeners, digging in the soil to then sow and plough. They work in and with that overwhelming nature. For the forest is seen, admired, ploughed, harvested, everywhere and again.

- Ilse Roosens



Souvenirs, solo show at Irène Laub Gallery, Brussels (BE), 2022



Stijn Cole. Shared Worlds

«Mémoire - mes moires...», writes Michel Leiris in his book *Langage tangage ou ce que les mots me disent*, emphasizing how unstable the faculty of memory is, as shifty as light reflections on a sea with an undefined horizon. 'Souvenirs d'été' is precisely the title Stijn Cole gave to his latest series of works, which he started creating when him and his family chose to leave the village of Seloignes, near Chimay, to return to Ghent. One of these series, a collection of photographs of isolated trees, which were taken in the spring while the vegetation regains its colors and vitality, seem to be crossed in their middle by a vertical line. The artist exposed the left half of the image to summer sunlight, while keeping the right half protected from it. As a result, the photograph seems to be made up of two distinct time frames. One shows the immediacy of the captured pattern, while the other, altered by natural light, is a consequence of the relentless passage of time. Together they look like an open book that documents a time cycle and that summons the memory of fragile or tangible moments that are buried in both his and our memory.

Stijn Cole's mastery lies in his ability to consistently strike a balance between very personal preoccupations and common evocations that can be shared over and over again. If these modified tree pictures evoke very precise memories in his own mind, like the stones he collected in the forests during his trip to Compostela with his daughter, they are likely to remind those who look at them of some of their own experiences. What is more common to human beings than the experience of time passing - whatever the form it might take? The philosopher and scientist Alfred Korzybski claimed that the cumulation of time would even be a distinctive human feature. Regardless of the assessment of this statement, the experience of duration and its expression through the means of art history is a recurrent preoccupation for artists, and Stijn Cole is no exception.

A few years after settling in Seloignes, Stijn Cole had already paid tribute to another artist who formerly lived in the area, Marthe Wéry (1930-2005). Inspired by a series which she created in 1976 for the upcoming Museum of Contemporary Art of Ghent, Cole had taken, during the whole summer, a photograph every minute between 5 pm and midnight. Each photograph is thus composed of a succession of vertical lines which, in a Western reading order, combine the luminous intensities of each hour until the darkness of the night. Continued in other locations, notably La Panne, these Timescapes, as he calls them, rely once again on a subtle equilibrium, this time between a rigorous conceptual protocol and a strong emotional sensitivity. The flow of time, materialized by the day-to-day variations of light intensity, is paradoxically concretized in an image as still as it is fascinating.

It is the same sense of balance that struck me as prevalent in the Colorscapes painting series. These methodically decompose landscape photographs into a chromatic spectrum. Fleeting moments are captured in specific locations. The former are carefully broken down according to the various color shades that constitute them and the latter are identified in the title or in some indications written on the canvases. The different shades are then transferred, with the naked eye, to a grid (16x16 squares) traced on the canvas and arranged in a reading order, from lightest to darkest. Applied with a brush, these pictorial gestures ostensibly embrace their tactile and sensual presence, while enabling a landscape to be mentally reconstructed out of personal memories. The Colorscapes series are a synthesis of an experience that can be both conceptual and retinal and create a singular midpoint between abstraction and figuration.

The theme of the natural landscape (rural, mountain or maritime) is probably the one that best suits Stijn Cole's multidisciplinary practice. Whether it is «artialised», as the theorist Alain Roger suggests, or reproduced in one way or another, the landscape always stems from a particular point of view. It is therefore both an individual and social construction. And Stijn Cole likes to build and deconstruct! If the Colorscapes are the result of complex deconstruction and reconstruction processes, Cole also likes to simplify his gesture: a blue horizontal plane over a green plane evokes a composition that is usually attributed to landscapes. Sometimes, the synthesis is even more radical: a monochrome is simply structured using two or three layers of varnish (matte, satin and/or glossy) and it doesn't take much more for one to perceive it as a landscape. In a subtle shift, the solid surfaces are transformed into areas of unexpected depth, while the surface of the painting becomes a pictorial space flooded by the gaze.

If the landscape is the specter that haunts Stijn Cole's abstract compositions, it is the horizon line that reveals it. This imaginary line where the earth - or the sea - meets the sky is the landscape's structuring element, even if it is reduced, in the artist's works, to a simple chromatic transition (light/dark), to the passage from one varnish to another, or even to a simple fold in the photographic paper (a remarkable paradox in this case: it is the modernist assertion of a medium's materiality which restores its figurative agency). The horizon always organizes the space, modulates the luminous intensities, and invites spatial reconstruction as well as subjective projection. As localized as it may be, by a title or a geographical indication, the landscape surrenders itself and summons reminiscence, the activation of the memory and the evocation of recollections. If the artist starts by questioning a key theme in art history and the specificities of each of its mediums, he then imperceptibly drifts towards his own personal experience; not imposing on us, but rather inviting us to add our own narrative.

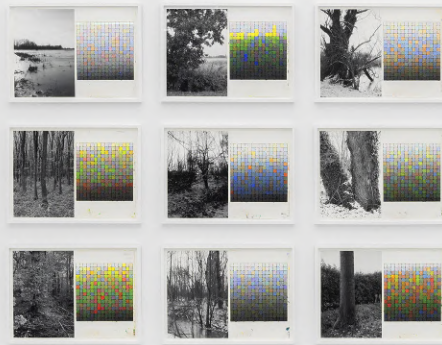
If the artist is at ease with these various mediums, he is equally at home with drawing. His pencil drawings on paper however differ from the rest of his work in their precision and swarming detail. They take on the precision of a survey and convey a form of accuracy that could likely be described as "documentary", a term the artist associates with some past lived experiences. The drawings articulate the space and steer the densities of light with the same intelligence as with the paintings but through a different means: mimesis. If photography is the ultimate art of mimetic reproduction, Cole alternatively sets emphasis on elements that attest to the material nature of a photography. His drawings on the other hand take a similar approach, but without concern for colors. This explains why a chromatic scheme, a small grid filled in with different color strokes, is sometimes added to them. Cole's drawings then ideally take on as much mimetic qualities as diegetic ones.

Whether painted or drawn, detailed, or reduced to its structural lines, the landscape remains a synecdoche. It is a part evoking a whole which is in turn ungraspable in its totality. Caspar David Friedrich well understood this. Even when Cole creates polyptychs to suggest changes in the viewer's position, which also implies changes in light, he does not deviate from this rule. Upon being invited to create a public sculpture for the Emil Van Doren Museum in Genk, Cole carried out a bronze version of an idea he had previously and successfully developed: casting fragments of rocky surfaces in several places (Brittany, South of France, etc.) to literally «imprint» each of the details shaping their surface. Reproduced in bronze or resin, these impressions reproduce, on a limited surface, the roughness of the mountainous ground, in the manner of a horizontal coring seizing a sample of earth's crust. The precision of the replicated surface seems then contradicted by the modesty of the portion given to see, even more notably when compared to what it suggests. Although reduced to uneven surfaces, these works manage to condense a history that is not only geological, as historical, ecological, artistic, or subjective stakes are also here layered.

The exhibition *Souvenirs* shows new developments in the artist's three-dimensional works; new reminiscences added to older ones, which further nourish a memory that never reaches a saturation point. An oak tree branch seems to grow from a bronze tube, as if life managed to tear itself away from inert matter, as if time managed to tear itself away from immobility, and as if memory tore itself away from oblivion. Further on, some marble pieces from Rance and Carrara are cut in a rigorously straight line that can only result from human intervention. Aligned on the wall, keeping the cut at eye level, the height of the anthropocentric point of view that Erwin Panofski has analyzed at length, the blocks draw a new horizon, a new line where earth and sky meet. By their simple alignment, without any artifice other than the precision of the cut and the rigor of their ordering, they draw unforeseen depths, open infinite perspectives, and promise worlds waiting to be discovered: The worlds of Stijn Cole; the worlds he offers to share with us.

– Pierre-Olivier Rollin, 2022
Writer, curator and director of the BPS22 museum





Endgame, group show in Corsini Botanical Garden, Porto Ercole (IT), 2020



Stijn Cole, exhibition view of «Endgame», Corsini Botanical Garden, Porto Ercole (IT) 2021

Endgame refers to Samuel Beckett's celebrated one-act play, first performed in 1957, in which an embittered protagonist laments the state of his life -- the would-have-beens and could-have-beens, as he nears his journey's end. The title also serves as a commentary on the intrinsic, layered and complex relationship between man and nature.

In recent years, and highlighted by stay-at-home orders many of us faced as a result of the Covid-19 pandemic, the delicate, cyclical and volatile essence of man's relationship with Earth has become impossible to ignore. As we begin to emerge from quarantine, we are increasingly aware of the positive implications of a slower life; of lesser-travelled skies, quieter roads and cleaner waters.

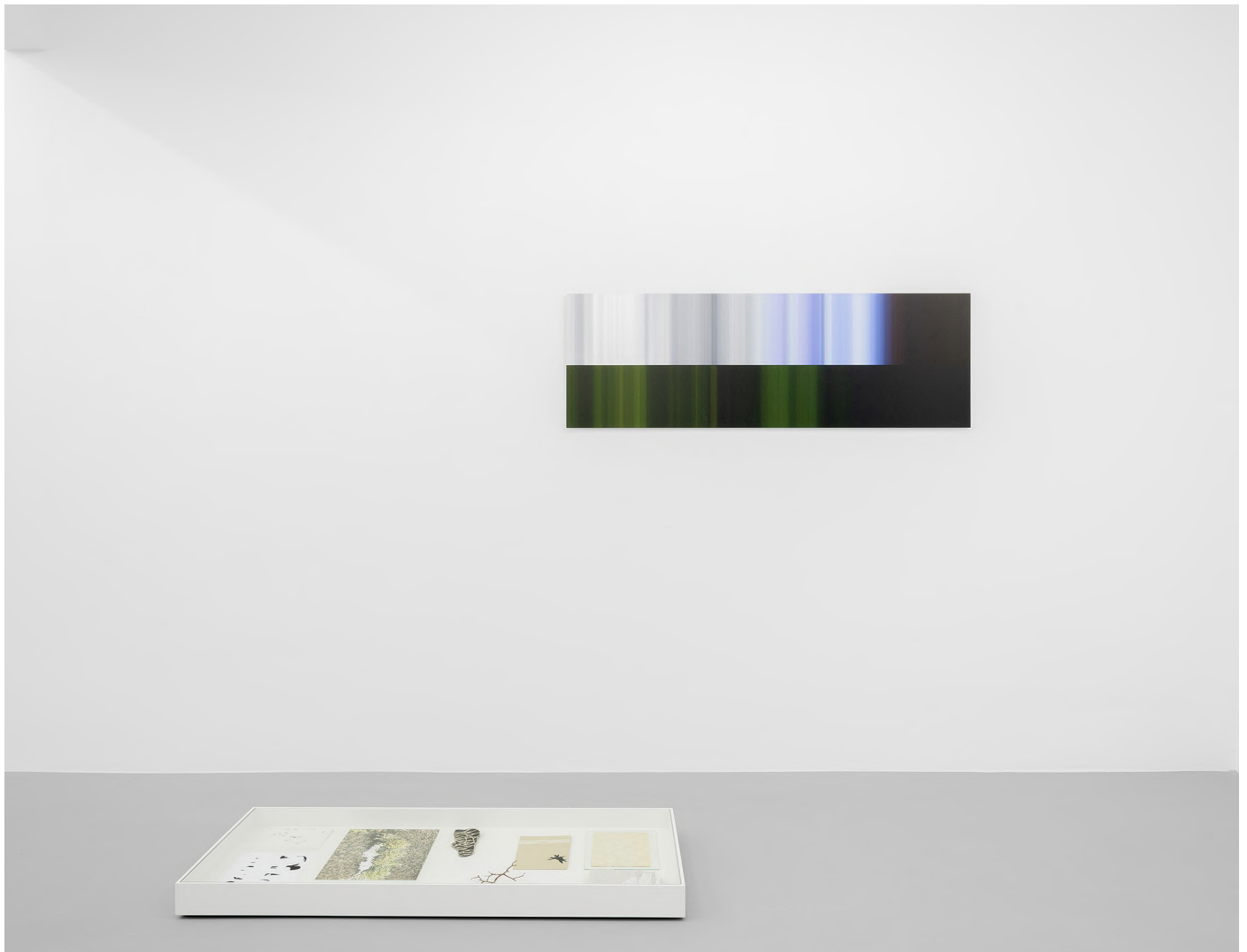
The paradox, as many are, is sad. Us, humans, depend on nature; we feed off it. On the one hand, we nurture and celebrate it, turning to nature for grounding, inspiration or survival. While on the other hand, we take it for granted, destroying it for our gain. As a society, we have reached a junction -- or if we have not yet, we are certainly nearing one: to slow down, and adopt a conscious rhythm, one more attune to that of our Earth, or to keep accelerating, mindlessly, straying further from nature until we are faced with an *Endgame*.

Collaboration is at the heart of this project, with conversations unfolding between man and nature, artist and medium. A cross-cultural dialogue between Esteban Fuentes de Maria, Carlos Garcia, Fernando Ocaña and Bosco Sodi, from Mexico, Agnes, Federica di Carlo, Desideria Corsini, Henryk Corsini, Luia Corsini, Marzia Gandini, Charlie Masson, Pietro Pasolini, Malù dalla Piccola, Benedetto Pietromarchi, Annie Rattie Tristano di Robilant, Baldassare Ruspoli and Alessandro Twombly, from Italy, Stijn Cole from Belgium and Sol Bailey Barker and David Worthington from the United Kingdom, reveals the myriad ways in which man perceives himself in relation to Earth.

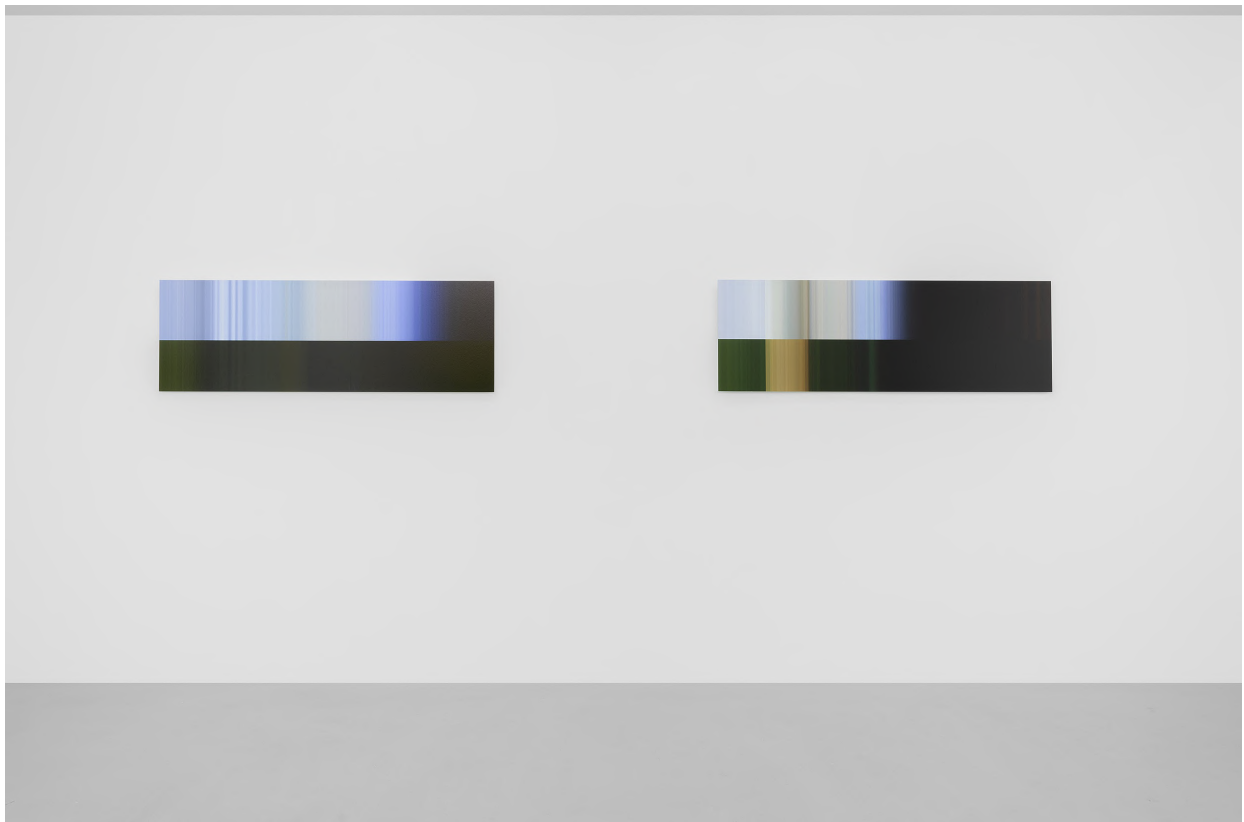
The intimate consciousness of time, group show at Irène Laub Gallery, Brussels (BE), 2021

The intimate consciousness of time brings together six artists whose work is characterized by temporality and who use the notion of time either as an integral part of their creative process or as a perception mechanism.

In the series 60 jours d'été, Stijn Cole captures the changing light of sixty different sunsets. His "timescapes" compress dozens of shots of a fixed point, taken between 7pm and midnight, in an abstract result that is as much a panorama as it is a chronological timeline. The horizon bisects the image – above it, the skies display delicate hues of brilliant blue, wooly grey, deep burgundy or charcoal black. Below it, the earth slowly welcomes the shadows of night. These works, created as a tribute to Marthe Wéry's *Sixty days of work*, use recurrence as a structuring process while retaining an almost lyrical quality, evoking the Impressionist's pursuit of a way to immortalize the fleeting perception of light.



Stijn Cole, exhibition view of «The intimate consciousness of time», Irène Laub Gallery, Brussels (BE), 2021



Stijn Cole, exhibition view of «The intimate consciousness of time», Irène Laub Gallery, Brussels (BE), 2021

Miroirs 3 / De terre et de ciel, group show curated by Myriam Louyest and Christophe Veys in Parc d'Enghien (BE), 2020

Stijn Cole will intervene in the flower garden in a corner where a part of the plantations seems untamed. He will install an angled photograph questioning us on two aspects of nature, a totally wild one like a jungle and a domesticated one like that of a garden. In the Church of Saint Nicolas he will place at eye level two fragments of the same block of marble from an abandoned quarry in our regions. These polished pieces reflect and offer us a look at not only ourselves but also at our regional prestigious past (part of the floor of Versailles comes from Belgian quarries). Stijn Cole is represented by the Wenger Gallery in Zurich.



Stijn Cole, exhibition view at Biennale d'Enghien, Enghien (BE), 2020 (photo by Candice Athenais)

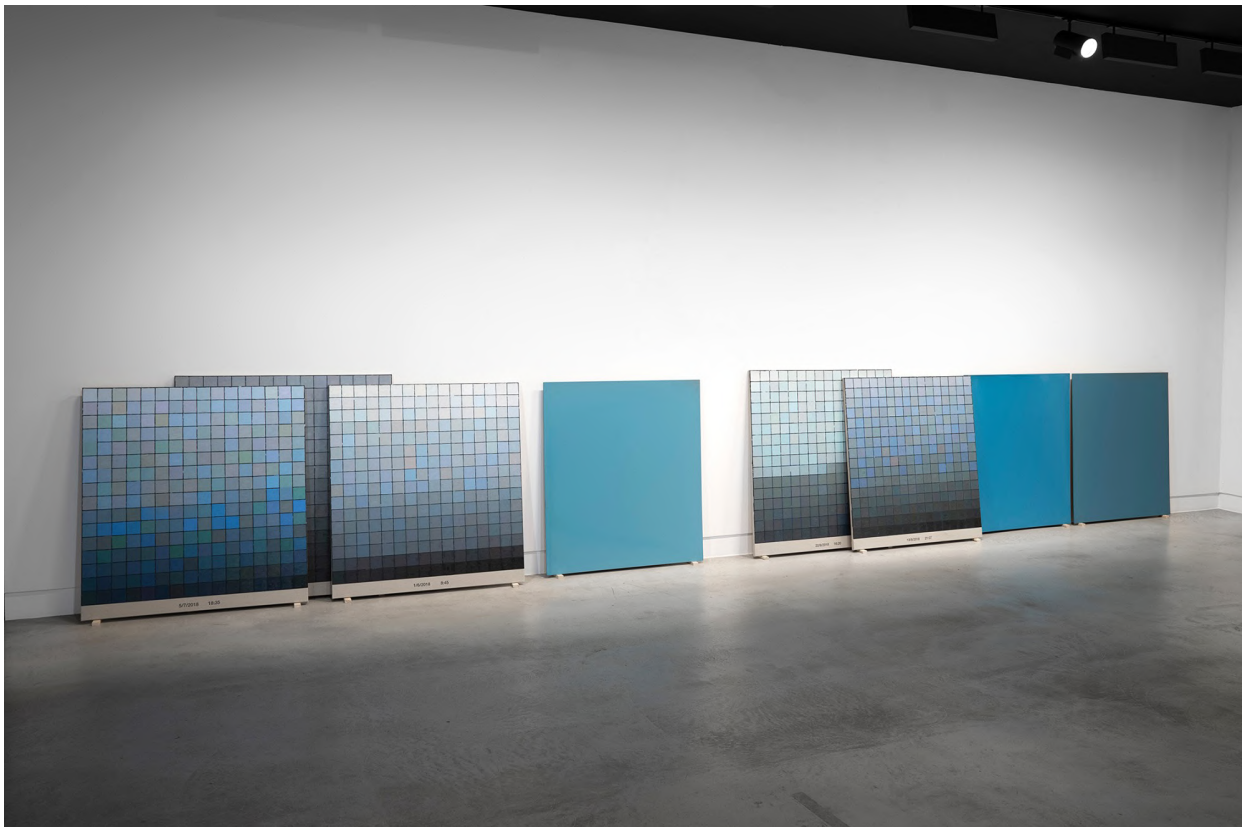




Stijn Cole, exhibition view of «Variations sur les mêmes thèmes» (WiWth Marthe Wéry) at BPS22, Charleroi (BE), 2019

Variation sur les mêmes thèmes (with Marthe Wéry), duo show at BPS22, Charleroi (BE), 2019

Stijn Cole (Ghent, 1978) has been living in the region of Chimay for several years now. He is involved in a multidisciplinary work (painting, photo, drawing, sculpture) which draws on his origins in the history of art. For his exhibition at the BPS22, he chose to start out from the Calais series, a collection of 21 paintings by Marthe Wéry belonging to BPS22. Cole went back to the beach of Calais and, like Wéry, took a series of photos facing the sea with its numerous suggestions of monochromes (the blue of the sky blends with the grey of the sea). He went on to make different paintings which methodologically decompose the chromatic spectrum. A delicate exercise, between intellectual precision and practical sensitivity, in the style of Marthe Wéry.



Stijn Cole, exhibition view of «Variations sur les mêmes thèmes» (WiWth Marthe Wéry) at BPS22, Charleroi (BE), 2019

“October” Project, 2015

Stijn Cole’s interest in light first took form in 2003 when he participated in a workshop beginning at daybreak in the vicinity of Ghent. His first attempt to capture time consisted in fixing the entire day’s light on a roll of sensitized paper. He has since developed a practice whereby he goes on excursions into nature and takes photographs of a particular landscape several times a day or over a longer period, ultimately composing a travel diary of sorts.

The process Cole uses to make his “Colorscapes” is rigorous. After taking several shots of a spot, which requires him to stay outdoors for long stretches of time, he transfers the images to a computer program that ranges them into colour cubes from light to dark. He then prints the digitized files. Cole applies paint over the paper prints, some of which will become paintings on linen. Far from being minimalistic, his pictorial and tactile work reveals both his gesture and the mood of a particular place.

His “Timescapes” are comprised of photographs of a same landscape, taken once a minute and treated in a linear fashion to create a spatiotemporal portrait in which each vertical line represents the atmospheric light of a single minute. The landscape’s characteristic horizon present in all his works makes possible a perspective view of the colours.

Drawings are a third component of Stijn Cole’s project. Often large sized, his drawings can be the result of an observation of nature, for example Branitz Park in Germany for *2 steps aside* (2013), or they can reproduce a well-known work of art—in some cases eliminating cultural details, in others remaking the work in its entirety, as is the case with *De Watzmann* (2010) in which Caspar David Friedrich’s famous painting is sublimated into two works: a pencil drawing and a painting whose original colours have received the Colorscape treatment. The drawings, which highlight the artist’s role as an observer and similarly engage us, are labour-intensive.

In addition to Stijn Cole’s interest in light and landscape, the presence in his work of both figuration and abstraction deserves to be mentioned. In fact, the artist draws from a figurative form— an old painting or photograph of a place— the elements of an abstract work whose final rendering, after being submitted to various contemporary technical processes, still evokes nature. As Cole himself has stated, what he is trying to extract, or abstract, is essence—the essence of light, time and landscape.

- Colette Tougas, Montréal, 2015



Stijn Cole, exhibition view of «Sunset/Sunset» at MSK - Museum voor Schone Kunsten, Ghent (BE), 2010 (photo Kristien Dam)

Sunset/Sunset, Residency Project at MSK – Museum voor Schone Kunsten, Ghent (BE), 201

For his project 'Sunset/Sunset', Stijn Cole was inspired by the museum collection. He is the fourth 'Artist in Residence' at the MSK in Ghent. It is becoming a tradition: during the summer the Museum of Fine Arts in Ghent invites a contemporary artist to shed a different light on the museum's collection. As its fourth 'Artist in Residence', MSK chose Stijn Cole from Ghent.

Cole integrated two new courses in the museum, both of which start from the central exhibition hall. In the first track, Cole examines the landscape in a purely conceptual way. For example, in the Hemicyclus room, he mathematizes a sunset in ten steps.

Each work of "10 shades on/of blue & green, sunset" (2010) consists of a plane "blue key" and "green key," shades used in film and television studios. The straight line separating the two planes represents the horizon. By darkening the shades 11 percent on each work, Cole evokes a sunset.



Stijn Cole, exhibition view of «Sunset/Sunset» at MSK - Museum voor Schone Kunsten, Ghent (BE), 2010 (photo Kristien Dam)



Stijn Cole, exhibition view of «Sunset/Sunset» at MSK - Museum voor Schone Kunsten, Ghent (BE), 2010 (photo Kristien Dam)

Abstracted sunset

The second cycle begins with the pair «Looking Through» (2010), two identical black works. In the following rooms Cole starts from a concrete landscape. Like several landscapes from the museum collection, which he complements with his light box 'Sky blue/Sunset Orange' (2010). Or like the painting 'Setting sun in June' by Emile Claus, on which he was inspired for his series 'Timescapes 7>13June' (2010).

For the largest work in this cycle, Cole went to the De Bourgoyen nature reserve in Ghent. He not only filmed the sunset there, but also took a photograph every fifteen minutes. From these photos, a computer program extracted the 256 most common colors, which were then transferred to paint. Cole used it to create a series of pixel-like paintings. Through the changing color pattern you can experience the sunset in abstracted form. On the screen, which is located between the works in the Lambeaux Gallery, you can see the video images of the time span between the two paintings. The passing of time and the changing light are thus at the heart of his whole body of work.



Stijn Cole, exhibition view of "Cancale 1:1" at Ten bogaerde, Koksijde (BE), 2017

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